

Ar 795
2.S45

Copy 1

Art Of The Short Film Festival

Art Of The Short Film Festival

The purpose of **The Art of The Short Film Festival** program is to enable communities, however large or small throughout South Carolina, to discover the highly entertaining but little-known short films under the finest possible presentation conditions.

These films play in and win awards in festivals around the world. They contain the greatest works of America's finest film artists. But the general public, due to the lack of exhibition locations for short films, has little opportunity to see and enjoy them.

Art Of The Short Film Festival

A traveling exhibition of the world's best dramatic, documentary, and animated short films, the Art of the Short Film Festival is designed to introduce South Carolina audiences to the highly-entertaining, "non-Hollywood" or "independent" film.

Although these films have won awards in competitions across the globe, the general public, because of limited exhibition sites for short films, seldom has a chance to see and enjoy them. The Art of the Short Film Festival now makes this rare film experience available to every community in South Carolina through club, group, or institutional sponsorship.

A Program Of The South Carolina Arts Commission
with assistance from the National Endowment for the Arts

The Art Of The Short Film Festival

WHAT IS IT?

The Art of the Short Film Festival is a sampling of highly-acclaimed short 16MM films which can be booked by your group or community at minimal cost. Accompanied by program notes, publicity materials, and projection tips, the Festival is "packaged" for easy, professional presentation.

WHAT ARE SHORT FILMS?

Short films are non-theatrical or non-Hollywood films, so-called because they are short by comparison to the standard 90-minute feature. Since they are made by artists working, for the most part, independent of large commercial investment, short films are often referred to as "independent" films.

By introducing new audiences to this virtually untapped entertainment-art form, the Art of the Short Film Festival hopes to increase the popularity of the short film, develop alternate film experiences, and expand the exhibition opportunities for the works of the independent cinema.

EXAMPLES OF FILMS IN THE FESTIVAL

"Blaze Glory" — A hilarious, 10-minute spoof of the American "Western" which uses a speeded-up action technique called pixillation.

"Glass" — A lyrical interpretation of glass factory kinetics through superb editing and music.

"Frank Film" — A 10-minute Academy-Award winner which bombards the senses with animated images as the filmmaker describes his life.

WHO IS ELIGIBLE?

Any group or community in South Carolina. This is an excellent program for garden clubs, civic clubs, book clubs, scout troops, 4-H clubs, arts councils, "Friends of Film," churches, and countless others.

WHAT IS THE COST?

The Festival consists of a number of 90-minute film programs, each made-up of six or seven short films. The cost per program is \$10.00.

HOW TO BOOK

Write: Film Program Coordinator
South Carolina Arts Commission
829 Richland Street
Columbia, S. C. 29201

or call: (803) 758-3442.

PRIOR TO INTRODUCING "THE ART OF THE SHORT FILM FESTIVAL" PROGRAM INTO YOUR COMMUNITY, YOU SHOULD BE FAMILIAR WITH ITS PURPOSE, AS WELL AS SOME OF THE BACKGROUND ON THE SHORT FILM, ITS ARTISTS, AND ITS PLACE IN THE WORLD OF FILMMAKING.

THE PURPOSE

THE MAIN PURPOSE OF "THE ART OF THE SHORT FILM FESTIVAL" PROGRAM IS TO ENABLE COMMUNITIES, HOWEVER LARGE OR SMALL THROUGHOUT SOUTH CAROLINA, TO DISCOVER THE HIGHLY ENTERTAINING BUT LITTLE-KNOWN SHORT FILMS UNDER THE FINEST POSSIBLE PRESENTATION CONDITIONS. THESE FILMS PLAY IN AND WIN AWARDS IN FESTIVALS AROUND THE WORLD. THEY CONTAIN THE GREATEST WORKS OF AMERICA'S FINEST FILM ARTISTS. BUT THE GENERAL PUBLIC, DUE TO THE LACK OF EXHIBITION LOCATIONS FOR SHORT FILMS, HAS LITTLE OPPORTUNITY TO SEE AND ENJOY THEM.

WHAT IS THE SHORT FILM?

THE SHORT FILM IS A CONVENIENT WAY OF GROUPING THE HUGE BODY OF FILMS THAT ARE KNOWN AS "NON-THEATRICAL" OR NON-HOLLYWOOD FILMS. USING THE HOLLYWOOD STANDARD OF A 90-MINUTE FEATURE AS A COMPARISON, THEY ARE TERMED "SHORT FILMS" BECAUSE THEY ARE SHORT BY COMPARISON TO THE STANDARD HOLLYWOOD 90-MINUTE THEATRICALS.

THESE WORKS ARE MADE BY ARTISTS WORKING, FOR THE MOST PART, INDEPENDENT OF LARGE COMMERCIAL INVESTMENT, OR "BACKERS." FOR THIS REASON, MANY OF THESE ARTISTS HAVE BEEN CALLED "INDEPENDENT FILMMAKERS." THEY AND THEIR FILMS ARE CHARACTERIZED BY A GREAT STRUGGLE TO MAKE FILMS THAT DRAW THEIR SOURCE OF INSPIRATION AND FREQUENTLY THEIR INTENSITY FROM THE PERSONAL INSIGHTS, EXPERIENCES AND CREATIVE IMAGINATIONS OF THE FILMMAKERS THEMSELVES - AND NOT FROM OUTSIDE COMMERCIAL INTERESTS.

THESE SHORT FILMS DEFY CATEGORIZATION. THEY ARE FREQUENTLY LYRICAL, BIOGRAPHICAL, AUTO-BIOGRAPHICAL, ANIMATIONS, DOCUMENTARIES, DRAMATIC, OR EXPERIMENTAL. BUT THEY ARE LIKENED TO FINGERPRINTS OR FACES - NONE OF THEM IS LIKE ANY OTHER. THIS MEANS THAT A REMARKABLE VARIETY OF FILMS EXIST TO BE SEEN THAT ARE UNLIKE THOSE ORIGINAL, REPETITIOUS LOOK-ALIKES THAT SATURATE AUDIENCES ON TV AND ARE UNLIKE THE STANDARD HOLLYWOOD FILM.

THE SHORT FILM AT ONE TIME ENJOYED LIMITED EXHIBITION AS "SHORTS" IN MOVIE THEATRES. BUT THEATRE OWNERS REALIZED THAT THEY WOULD GAIN AN EXTRA SHOWING OF THE FEATURE BY ELIMINATING THE SHORTS AND CARTOONS. ALTHOUGH THIS BROUGHT ONLY A SMALL INCOME TO FILM ARTISTS, IT DID INSURE THAT THEIR WORKS WERE SEEN.

INTRODUCTION
PAGE TWO

TODAY, THESE SHORT FILMS RECEIVE THEIR WIDEST EXHIBITION THROUGH UNIVERSITY RENTALS AND SALES TO LARGE FILM LIBRARIES WHICH HAVE "FILM AS ART" COLLECTIONS. WITH THIS SMALL MARKET THE ECONOMICS OF MAKING SHORT FILMS IS RATHER DISMAL - ESPECIALLY WHEN COMPARED TO THE HOLLYWOOD FEATURES LIKE "JAWS."

AND YET, THE ARTISTS OF THE SHORT FILM CONTINUE STRUGGLING TO ANSWER MORE TO THE URGES OF ARTISTIC EXPRESSION THAN TO THE URGES OF THE DOLLAR. AND IT IS FROM THIS STRUGGLE THAT THE SHORT FILM, WITH ITS SPECIAL ENERGY AND VITALITY, IS LARGELY DERIVED.

IT IS THE HOPE OF "THE ART OF THE SHORT FILM FESTIVAL" TO INTRODUCE NEW AUDIENCES TO THE SPECIAL ENTERTAINMENT OF THE SHORT FILM SO THAT ITS POPULARITY MIGHT GROW, OFFERING AN ALTERNATIVE FILM EXPERIENCE AND EXPANDING THE EXHIBITION OPPORTUNITIES OF THIS VIRTUALLY UNTAPPED ENTERTAINMENT-ART FORM.

"THE ART OF THE SHORT FILM FESTIVAL" IS, THEN, A BEGINNING - AN INTRODUCTION. THERE IS A VAST BODY OF EXCELLENT FILMS WHICH COMMUNITIES CAN DRAW UPON TO HOLD PERIODIC OR REGULAR COMMUNITY FILM FESTIVALS.

WE HAVE ENCLOSED A LIST OF RECOMMENDED FILMS (WHICH CAN BE ADDED TO BY SELECTING FILMS FROM NUMEROUS CATALOGS) AND RECOMMENDATIONS FOR ORGANIZING COMMUNITY FILM FESTIVALS.

AS FESTIVAL COORDINATOR, YOU WILL BE CONSIDERED THE PERSON RESPONSIBLE FOR GIVING THESE EXCITING FILMS THE VERY FINEST DISPLAY POSSIBLE FOR YOUR COMMUNITY.

FILM IS A VERY SPECIAL MEDIUM. IT CAN CAPTURE THE IMAGINATION AND TAKE VIEWERS TO PLACES AND ENABLE THEM TO SEE THINGS THAT THEY WOULD OTHERWISE BE UNABLE TO SEE.

THE ARTIST USING FILM IS IN A MOST POWERFUL CREATIVE POSITION FOR WE ARE CONDITIONED IN OUR ROLE AS A FILM AUDIENCE TO GIVE OURSELVES OVER TO THE EXPERIENCE CREATED BY THE FILMMAKER AND ARE THUS READILY DRAWN INTO AND INVOLVED IN A PROCESS WHERE OUR SIGHT AND SOUND EXPERIENCES ARE DIRECTLY SHAPED BY THE FILMMAKER.

PREPARING THE THEATRE OR SHOW-PLACE SO THAT THE FILMS CAN OBTAIN THEIR GREATEST IMPACT IS ONE OF SEVERAL ESSENTIAL RESPONSIBILITIES OF THE COORDINATOR.

FESTIVAL COORDINATOR'S RESPONSIBILITIES

1. SAFE PICK-UP, HANDLING, AND SECURITY WHILE IN POSSESSION AND PROMPT RETURN OF THE FILMS BY GREYHOUND/TRAILWAYS BUS SERVICE, SPECIAL DELIVERY, OR HAND DELIVERY, ADVISING THE FILM PROGRAM COORDINATOR AT THE S.C. ARTS COMMISSION WHEN FILMS ARE SHIPPED AND BY WHAT CARRIER.
2. SECURING A SHOW-PLACE THAT IS COMFORTABLE WITH GOOD ACOUSTICS (A CENTRAL SHOW-PLACE THAT IS NORMALLY ACCESSIBLE TO THE GENERAL PUBLIC IS PREFERRED). THE THEATRE MUST BE ABLE TO BE FULLY DARKENED. THE ROOM TEMPERATURE SHOULD BE NEITHER TOO HOT NOR TOO COLD SO THAT THE AUDIENCE WILL NOT GROW UNCOMFORTABLE DURING THE 1½ HOUR PROGRAM.
3. SECURING A 16MM PROJECTOR THAT HAS BEEN CLEANED, IS IN GOOD WORKING CONDITION, AND HAS GOOD SOUND QUALITY (AN EXTERNAL SPEAKER IS PREFERRED). IF AN EXTENSION CORD IS NEEDED, IT MUST BE A HEAVY DUTY CORD.
4. SECURING AN EXPERIENCED PROJECTIONIST WHO IS THOROUGHLY FAMILIAR WITH THE OPERATION OF THE PROJECTOR TO BE USED AND WOULD BE RESPONSIBLE FOR THE WELL-BEING OF THE FILMS AS THEY ARE PROJECTED.
5. SELECTING A PRESENTER WHO WILL REFER TO THE PROGRAM NOTES PROVIDED IN INTRODUCING EACH FILM.

6. DISTRIBUTING NEWS RELEASES AND PUBLIC SERVICE ANNOUNCEMENTS CONTAINED IN THE "ART OF THE SHORT FILM FESTIVAL" PUBLICITY PACKET TO NEWSPAPERS, RADIO AND TV STATIONS, AND ARRANGING ALL OTHER LOCAL PROMOTION OF THE FESTIVAL.
7. DISTRIBUTING TO YOUR PRESENTER: "NOTES TO THE PRESENTER," "FILM PROGRAM NOTES," AND "INTRODUCTION - ART OF THE SHORT FILM FESTIVAL."
8. DISTRIBUTING TO YOUR PROJECTIONIST: "NOTES TO THE PROJECTIONIST."

SECURING QUALITY PROJECTION

PROPER PROJECTION OF FILMS IS PROBABLY THE MOST VITAL ASPECT OF AN ENTIRE FILM SHOWING, BECAUSE WHEN DONE IMPROPERLY, EVEN THE MOST EXCITING FILMS IN EXISTENCE LOSE THEIR IMPACT. THIS IS WHY WE MUST STRESS AND HOLD THE SPONSOR OF THIS PROGRAM MOST ACCOUNTABLE FOR THIS AREA OF RESPONSIBILITY.

PLEASE READ THE "NOTES TO THE PROJECTIONIST" THOROUGHLY.

SELECTING A PRESENTER

SELECTING THE PRESENTER FOR THESE FILMS CAN MAKE ALL THE DIFFERENCE IN THE FESTIVAL PROGRAM. ALTHOUGH THE PRESENTER MAY KNOW VERY LITTLE ABOUT FILM, THE KEY INGREDIENT IS THAT THE PRESENTER BE ENTHUSIASTIC ABOUT THIS FESTIVAL FOR HIS/HER COMMUNITY. MINIMALLY, THE PRESENTER CAN CHOOSE WHAT INFORMATION HE/SHE WILL USE TO INTRODUCE EACH FILM FROM INFORMATION PROVIDED IN THE PROGRAM NOTES. OPTIMALLY, THE PRESENTER WILL HAVE PREVIEWED THE FILMS AND GOTTEN PERSONALLY EXCITED ABOUT CERTAIN ASPECTS OF EACH FILM, SO THAT THIS ENTHUSIASM IS SHARED AND COMMUNICATED TO THE AUDIENCE.

IT IS THROUGH THE PRESENTER, THEN, THAT AUDIENCES WILL LEARN TO SEE THE FILMS WITH GREATER PERCEPTION AND APPRECIATION.

PLEASE READ AND BE THOROUGHLY FAMILIAR WITH "NOTES TO THE PRESENTER."

DISPLAYING FILM AS ART

THE EXHIBITION OF ANY ART FORM CAN MAKE OR BREAK THE WORK'S IMPACT ON THE VIEWER. A CLASSIC PAINTING OF AN EVENING LANDSCAPE WITH VERY SUBTLE COLORS IS SEVERELY WEAKENED IF IT IS HUNG IN A DARK PLACE. A CONCERT BY AN OUTSTANDING ROCK GROUP IS DESTROYED IF THE SPEAKER SYSTEM HAS A SHORT IN IT. A FILM THAT RELIES PURELY ON THE VISUAL FOR ITS IMPACT ON AN AUDIENCE IS VIRTUALLY POWERLESS IF THE ROOM WHERE IT IS SHOWN HAS VENETIAN BLINDS AND LIGHT LEAKS. WHEN YOU EXHIBIT A WORK OF ART, YOU HOLD IT UP FOR PUBLIC DISPLAY UNDER THE MOST OPTIMAL CONDITIONS FOR REVEALING THE ARTISTRY AND THE QUALITIES THAT DISTINGUISH THE WORK.

DARKENING THE THEATRE - LIGHTING FOR FILM ART MEANS DARKENING THE SHOWPLACE. THE WAY IN WHICH LIGHTING IS USED TO DISPLAY ART IS IMPORTANT. WHILE YOU WOULD INTENSIFY THE LIGHTS TO BRING OUT THE ARTISTIC QUALITY OF A PAINTING, YOU SHUT OUT ALL LIGHT TO BRING OUT THE ARTISTIC QUALITY OF FILM. YOU CAN WEAKEN THE POWER OF THE VISUAL IMPACT OF EVEN THE FINEST FILM CLASSICS IF YOU DON'T DARKEN THE SHOW-PLACE ENOUGH.

MAINTAINING SHARP FOCUS OF THE FILM IMAGE IS ANOTHER VITAL INGREDIENT IN THE DISPLAY OF FILM. IF YOU SEE THE IMAGE IS NOT SHARPLY FOCUSED FROM ONE FILM TO THE NEXT, YOU SHOULD REQUEST THE PROJECTIONIST TO RESET THE FOCUS UNTIL IT IS SHARP. THE AUDIENCE WILL GROW EXTREMELY FATIGUED OVER A PERIOD OF FILM-VIEWING IF THE FOCUS IS NOT SHARP.

SETTING THE SOUND QUALITY IS THE THIRD VARIABLE IN DISPLAYING FILM ART.

FIRST, THE DIFFERENCE BETWEEN SOUND FROM A SPEAKER BUILT INTO A PROJECTOR AND THAT FROM A DETACHABLE SPEAKER IS PHENOMENAL. THE SOUND NEVER PLAYS WELL WHEN IT COMES FROM BEHIND THE AUDIENCE. A DETACHABLE SPEAKER PLACED OFF THE FLOOR SLIGHTLY ABOVE AUDIENCE-LEVEL AND BESIDE OR IN FRONT OF THE SCREEN, PRODUCES THE BEST SOUND EXPERIENCE, FOR SOUND SEEMINGLY COMES FROM THE SCREEN.

SECONDLY, IF THE SOUND IS MUFFLED OR GARBLED, HAVE THE PROJECTIONIST ADJUST THE TONE OR FIDELITY CONTROL MORE TOWARDS THE TREBLE.

THIRDLY, THE SOUND VOLUME SHOULD BE SET FOR THE AUDIENCE. IT SHOULD NOT BE SO LOW THAT IT CAN'T BE HEARD AT THE REAR OF THE AUDIENCE, BUT ESPECIALLY SHOULD NOT BE TOO LOUD SO THAT IT IS UNCOMFORTABLE.

AS THE PRESENTER, YOUR ROLE IN HELPING THIS FESTIVAL OBTAIN ITS GREATEST IMPACT ON THE AUDIENCE IN YOUR COMMUNITY IS EXTREMELY IMPORTANT. YOU NEED NOT BE A FILM EXPERT TO DO THIS WELL, ALTHOUGH IT WILL PROBABLY BE MORE FUN FOR YOU IF YOU ARE A FILM BUFF. WE HAVE FOUND THAT EACH OF THE FILMS IN "THE ART OF THE SHORT FILM FESTIVAL" CAN BE VIEWED WITH GREATER APPRECIATION IF YOU TAKE THE TIME TO INTRODUCE EACH WORK BEFORE IT IS SHOWN.

TO AID IN THIS, WE HAVE PREPARED TWO RESOURCES FROM WHICH TO SELECT INFORMATION TO PRESENT TO THE AUDIENCE:

"THE ART OF THE SHORT FILM - INTRODUCTION" - THIS CONTAINS THE STATED PURPOSE OF THE "ART OF THE SHORT FILM FESTIVAL," BACKGROUND ON THE PLACE WHICH THE SHORT FILM HAS IN OUR CULTURE, A DEFINITION OF THE "SHORT FILM," AND INFORMATION ABOUT THE ARTISTS WHO MAKE SHORT FILMS.

"FILM PROGRAM NOTES" - EACH OF THE FOUR PROGRAMS IS ACCOMPANIED BY A SYNOPSIS OF THE PROGRAM AND A SET OF PROGRAM NOTES FOR EACH FILM. WE HAVE TRIED TO CALL ATTENTION TO THE EDITING (AS AT THE END OF "THE BOLERO"), SOMETIMES IT IS THE WAY THE FILM WAS SHOT (AS IN "SOLO"), OR IT MIGHT BE AN UNUSUAL ANIMATION TECHNIQUE (AS IN "UPPITY ALBERT MCGUIRE"). BY YOUR SELECTING FROM THE PROGRAM NOTES COMMENTS TO MAKE ABOUT EACH FILM, YOUR AUDIENCE WILL SEE THE FILMS WITH GREATER PERCEPTION AND APPRECIATION.

INTRODUCING THE PROGRAM

KEEP IN MIND THAT THE SHORT FILM WILL PROBABLY BE NEW TO AUDIENCES AND WILL NEED A BASIC INTRODUCTION. YOU SHOULD OPEN EACH FESTIVAL PROGRAM STATING THE PURPOSE OF "THE ART OF THE SHORT FILM FESTIVAL." WE OFFER THE FOLLOWING FORMAT AS AN EXAMPLE:

(LOCAL SPONSOR), WITH THE HELP OF THE SOUTH CAROLINA ARTS COMMISSION, IS PLEASED TO MAKE AVAILABLE TO THIS COMMUNITY A NEW PROGRAM CONTAINING THE WORKS OF THE ARTISTS OF THE SHORT FILM. THE MAIN PURPOSE OF "THE ART OF THE SHORT FILM FESTIVAL" PROGRAM IS TO ENABLE COMMUNITIES, HOWEVER LARGE OR SMALL THROUGHOUT SOUTH CAROLINA, TO DISCOVER THE HIGHLY ENTERTAINING BUT LITTLE-KNOWN SHORT FILMS UNDER THE FINEST POSSIBLE PRESENTATION CONDITIONS. THESE FILMS HAVE PLAYED IN AND WON AWARDS IN FESTIVALS AROUND THE WORLD. BUT THE GENERAL PUBLIC, DUE TO THE LACK OF EXHIBITION LOCATIONS

FOR THE SHORT FILMS, HAS LITTLE OPPORTUNITY TO SEE AND ENJOY THEM. TONIGHT YOU WILL SEE "THE ART OF THE SHORT FILM FESTIVAL" THE WAY IT SHOULD BE SEEN; EXHIBITED AS AN ART FORM, THANKS TO THE CARE TAKEN BY _____ (LOCAL SPONSOR).

PREVIEWING

IT WILL HELP THE PRESENTATION IF YOU CAN MANAGE TO TAKE TIME TO PREVIEW THE FILMS BEFORE THEY ARE SHOWN AT THE FESTIVAL. VIEWING THE FILMS WILL PROVIDE YOU WITH A SENSORY APPRECIATION OF THE DIFFERENT WORKS AND WILL ENABLE YOU TO BE MORE FAMILIAR WITH THE FILMS YOU ARE PRESENTING.

THIS CAN USUALLY BE ARRANGED THROUGH THE PERSON LINED UP AS PROJECTIONIST THE DAY BEFORE OR THE AFTERNOON OF THE PROGRAM'S SHOWING. THIS SHOULD ALSO MAKE THE PROGRAM NOTES MUCH MORE MEANINGFUL TO YOU, BECAUSE YOU WILL HAVE SEEN THE THINGS THE NOTES CALL ATTENTION TO ILLUSTRATED ON THE SCREEN. AFTER PREVIEWING THE FILMS, FEEL FREE TO ADD SOME OF YOUR OWN OBSERVATIONS OR RELATE TO THE AUDIENCE WHERE YOU WERE PARTICULARLY MOVED BY A FILM.

SUMMARY

OUR PRIMARY CONCERN IS AUDIENCE DEVELOPMENT FOR THE SHORT FILM. IN ATTEMPTING TO DO THIS, YOU SHOULD REALIZE THAT PEOPLE ARE CONDITIONED TO ATTEND FILM SHOWINGS AT PROFESSIONAL THEATRES, WHICH, BECAUSE OF THE HOLLYWOOD "STAR" APPEAL, GET THEIR AUDIENCES BY ADVERTISING THEIR NEXT FEATURE FILM. IT IS THEREFORE NECESSARY TO DO MUCH MORE TO BRING PEOPLE IN TO SEE THESE SHORT FILMS - TO MAKE THEM AWARE THAT FILM AS ART DOES EXIST AND THAT THE SHORT FILM, JUST AS THE HOLLYWOOD FILM, CAN BE VIEWED WITH ENJOYMENT. YOUR ROLE IN THIS IS OBVIOUSLY IMPORTANT. IF YOU, YOURSELF, ARE EXCITED BY THESE FILMS AND GENERATE THAT EXCITEMENT IN YOUR PRESENTATION, IT WILL GREATLY HELP TO "TURN ON" NEW AUDIENCES TO THE SHORT FILM.

PRESENTER'S RESPONSIBILITIES

WE ASK THAT YOU DO THE FOLLOWING TO MAKE YOUR PRESENTATION THE MOST BENEFICIAL FOR YOU AND FOR THE AUDIENCE:

1. PREVIEW ALL FILMS (IF POSSIBLE).
2. READ "PROGRAM NOTES" THOROUGHLY AND DECIDE WHAT INFORMATION YOU WILL PRESENT FROM THEM WHEN YOU INTRODUCE EACH FILM (DO NOT SIMPLY READ THE PROGRAM NOTES. SELECT POINTS THAT YOU FIND INTERESTING AND THAT YOU FEEL WILL HELP THE AUDIENCE VIEW THE FILM WITH MORE INTEREST AND GREATER APPRECIATION.)
3. STAND IN FRONT OF THE AUDIENCE AND NOT BEHIND IT.
4. INTRODUCE EACH FILM INDIVIDUALLY BEFORE IT IS SHOWN. PRE-ARRANGE THE PAUSES FOLLOWING EACH FILM WITH YOUR PROJECTIONIST.
5. ENCOURAGE THE AUDIENCE TO EXPRESS THEIR FEELINGS AND ASK QUESTIONS. IF MORE IN-DEPTH INFORMATION THAN YOU CAN PROVIDE IS NEEDED, REFER THE QUESTION TO CATHY KEANE, FILM PROGRAM COORDINATOR, S.C. ARTS COMMISSION.
6. BRIEFLY INTRODUCE THE NEXT SERIES OF "THE ART OF THE SHORT FILM FESTIVAL." TELL THE AUDIENCE THE DATE AND TIME FOR THE NEXT SHOWING.

NOTE ABOUT THE AUDIENCE'S ROLE

YOU SHOULD INDICATE THAT EACH PROGRAM CONTAINS 5 TO 8 FILMS BY VERY DIFFERENT ARTISTS WHO APPEAL TO THE SENSES IN VERY DIFFERENT WAYS. THIS FESTIVAL SHOWING IS NOT AN ATTEMPT TO SAY THAT ALL OF THESE FILMS SHOULD BE LIKED BY EVERYONE. SOME FILMS HAVE MUCH MORE APPEAL FOR SOME THAN THEY WILL FOR OTHERS AND THEY ARE OFFERED AS EXAMPLES OF THE RANGE AND VARIETY THAT EXIST IN THE ART OF THE SHORT FILM. IT IS HOPED THAT THE VIEWERS OF "THE ART OF THE SHORT FILM FESTIVAL" WILL ARRIVE AT A HEIGHTENED SENSE OF APPRECIATION FOR THESE FILMS AND AT THE SAME TIME WILL ARRIVE AT A MORE ENLIGHTENED PERSONAL RESPONSE AND CRITICISM AS VIEWERS OF THE SHORT FILM.

THANK YOU FOR YOUR HELP.

THE PROJECTIONIST IS THE KEY TO A SMOOTH FILM PRESENTATION. THIS ROLE IN THE FESTIVAL IS VITAL TO THE EXCELLENT DISPLAY OF FILM AS ART.

AS PROJECTIONIST, YOU MUST:

1. BE THOROUGHLY FAMILIAR WITH THE PROJECTOR TO BE USED.
2. BE SURE THE PROJECTOR IS 16 MM, HAS A HEAVY-DUTY EXTENSION CORD, (IF NEEDED) AND IS IN GOOD RUNNING CONDITION. (PROJECTORS WITH DETACHABLE SPEAKERS ARE PREFERRED.)
3. CLEAN THE GATE OF THE PROJECTOR BEFORE ANY SHOWINGS. IF YOU FEEL THE PROJECTOR HAS ALREADY BEEN CLEANED, TURN THE BULB ON AND OBSERVE THE WHITE LIGHT ON THE SCREEN. IF NO TRASH APPEARS IN OR AROUND THE EDGES OF THE FRAME, CONSIDER THE PROJECTOR GATE CLEAN.
4. CENTER THE IMAGE ON THE SCREEN.
5. THREAD UP THE FIRST FILM REEL, CHECKING THE THREADING BY TURNING THE FILM ADVANCING KNOB ON THE PROJECTOR (IF THERE IS ONE) TO SEE THAT THE FILM MOVES PROPERLY THROUGH THE FILM PATH.

NOTE: GOOD SOUND QUALITY IS ESSENTIAL TO PROPERLY DISPLAYING THESE FILMS.

6. PLACE THE DETACHABLE SPEAKER (IF ONE IS SECURED) UNDERNEATH OR BESIDE THE SCREEN RAISED OFF THE FLOOR AT LEAST THE HEIGHT OF A CHAIR.
7. RUN INTO THE FIRST 30 SECONDS OR SO OF THE FIRST FILM, ADJUSTING FOCUS AND ADJUSTING THE "FIDELITY" SWITCH SO THAT THE SOUND IS MORE TREBAL AND DEFINITELY NOT "BASEY" SOUNDING. (ON KODAK PAGEANT MODELS, THIS ADJUSTMENT IS A TOGGLE SWITCH THAT MOVES UP AND DOWN NEAR THE SOUND EXCITOR LAMP. TREBLE IS ACHIEVED WHEN THE TOGGLE IS UP, AND NOT DOWN.)
8. MAKE CERTAIN THAT YOUR TAKE-UP REEL MATCHES THE SIZE OF THE FEED REEL, IN ORDER TO AVOID SPILLING THE FILMS DUE TO OVERLOADING THE TAKE-UP.
9. MAKE CERTAIN THAT YOU LOCK BOTH REELS ONTO THE PROJECTOR ARMS BY FLIPPING THE REEL-LOCKS DOWN.

NOTES TO THE PROJECTIONIST
PAGE TWO

10. OBTAIN AND HAVE ON HAND A SPARE PROJECTOR BULB AND KNOW HOW TO REPLACE THE BULB IN THE PROJECTOR IN THE EVENT THAT A BULB BURNS OUT.
11. DO NOT LEAVE THE PROJECTOR UNATTENDED WHILE RUNNING DURING THE SHOWINGS. THIS IS IMPORTANT TO PREVENT COSTLY FILM DAMAGE.
12. REWIND FILMS AND RETURN TO PROPER FILM CONTAINERS (CANS) AFTER SHOWING.
13. NOTE AT THE BACK OF THIS SHEET ANY TROUBLE WITH THE PROJECTOR, ANY DAMAGE THAT MIGHT HAVE OCCURED TO THE FILMS, AND IF REPAIR IS NEEDED.
14. SIGN A STATEMENT STATING THAT YOU WILL PROJECT THE FILMS UNDER THE ABOVE CONDITIONS AND WILL ASSURE SAFE PROJECTION OF THE FILMS.

THANK YOU FOR YOUR HELP IN MAKING THESE FILMS AVAILABLE TO THE PEOPLE OF SOUTH CAROLINA.

I HAVE READ THE ABOVE INSTRUCTIONS AND WILL ABIDE BY THEM.

(PROJECTIONIST'S SIGNATURE)

PLEASE SIGN AND RETURN TO THE FESTIVAL COORDINATOR AFTER FILM SHOWING.

IMPORTANT NOTE: SHOULD FILM BREAK DURING SHOWING, DO NOT ATTEMPT TO REPAIR IT. SIMPLY TAPE FILM TOGETHER WITH MASKING TAPE AND CALL OUR ATTENTION TO THE NEED OF REPAIR BY PLACING A NOTE IN THE FILM CAN.

PROGRAM INTRODUCTION
GREAT AMERICAN SHORT FILMS

This collection of films offers a sampling of the great variety contained in the works of the artists of the short film. It is tragic that most Americans don't know these works and the hundreds like them, for the level of entertainment, the visual impact and the filmic quality which they contain far surpasses that usually seen on television and is vastly different from the Hollywood film.

PROGRAM SYNOPSIS

- "Pigs" - a cinematic celebration of pigs and an excellent example of the lyrical, poetic film style.
- "Red, White and Bluegrass" - a world-reknown still photographer translates his "eye" into a filmed documentary of mountain music.
- "Blaze Glory" - a satire of the western film using the complex film technique, pixillation.
- "Clay, or Origin of the Species" - a fun example of clay animation, considered the first such film to establish the technique as an art form.
- "Monument to the Dream" - a documentation of the building of the St. Louis Arch, this is one of the finest examples of where many filmmakers find their livelihood - the industrial film.

"PIGS!"

GREAT AMERICAN SHORT FILMS

10 MINUTES

LYRICAL DOCUMENTARY

FILMMAKER: CARROL BALLARD

ABOUT THE FILM

"Pigs" opens as a farm wakes up in the morning and follows the pig population through a typical day. This film celebrates the unique view-point and the art of seeing that is the special province of the filmmaker. It is indeed a special province because in our accelerated culture, few of us really take time to look around us - much less to see pigs. The film is a good example of how the filmmaker can take us to places we've never been before and enable us to see and experience new things with the ideal view-point provided by the camera. One South Carolina viewer summarized the film in this way: "This is more than everything you ever wanted to know about pigs."

SPECIAL ASPECTS OF THE FILM

The fullest appreciation of this film comes when you realize that the filmmaker has made a lyrical film using pigs as the subject matter. The mixture of natural sounds of the pigs and guitar music is an obvious decision by the filmmaker. Sound is extremely important in lyrical films, for it helps establish and carry the mood of the film. The filmmaker uses the extreme wide-angle lens in order to exaggerate the snout and other features of the pig in several close up shots.

A sequence is one of the filmmaker's primary means of organizing, controlling and presenting filmic information in a film. This film illustrates what is meant by a sequence in several places. The beginning sequence might be called "The Pigs Awakening," where a bird is first seen in several shots on the barn floor and is then intercut with extreme close-up shots of pigs' eyes seemingly watching the bird, then a snout, a snort, a dusty scramble and lots of oinks and snorts as the pigs awaken. Each of these shots relates to each other and puts information together to form a sequence. Another good example of a sequence is the "Pig Scratching" sequence which builds together separate shots into one of the most humorous sections of the film.

"RED, WHITE AND BLUEGRASS"
GREAT AMERICAN SHORT FILMS

30 MINUTES

STYLIZED DOCUMENTARY

FILMMAKER: ELLIOTT ERWITT

ABOUT THE FILM

Filmed in and around Union Grove North Carolina, a kind of group portrait is presented of the unusual variety of musicians who gather for the Annual Fiddler's Convention. The film opens with portraits of artists and moves through a sequence showing the Appalachian countryside which suggests a culture poor in material wealth but rich in the joy of its self-taught music. The candid, straightforward use of the camera captures homespun-like portraits of these non-professional musicians who play for pleasure.

This film bears the stamp of the film artist more clearly perhaps than any other in the festival. Erwitt comes to independent filmmaking directly from journalistic and documentary photography. His heavy stylization and strong attention to composition reflect a kind of control over the film medium that is perhaps expected in the still frames of photography but usually not seen in the moving pictures of film.

This film was done by Erwitt to present to and open the way for commercial television to fund a series of films on non-professional musicians throughout America. Like so many other independent film overtures to commercial television, the reply was that there was no public demand for such films.

SPECIAL ASPECTS OF THE FILM

This film and its structure does not set out to document or to tell you about a "fiddler's convention." Rather, it captures filmic moments with the musicians that present them and their music much as a record album presents its music. The film is not intended to make meaning but to make observation. Understanding that the filmmaker is coming to films from the discipline of photography enables us to look for elements peculiar to photography that transfer readily into film. Two of these elements are composition and lighting. The sequence which puts these elements together for the most ready observation is the Clyde Little family sequence, where the family plays "The Orange Blossom Special," then concludes with buck-dancing. Each of these scenes uses strong side-lighting. The composition of the young buck-dancers framed in the doorway to the hall is a stylization which emphasizes the natural humor that is occurring in the scene and displays the dancers in a special way to entertain the eye. Another example of the filmmaker's stylization is the unusual "freeze" or pause at the end of each performance by the musicians in the film.

The American short film is a unique and important part of the film industry. It provides a platform for filmmakers to experiment with new ideas and techniques, and to explore social and political issues. The short film is also a valuable tool for education and training, and for promoting the work of emerging filmmakers.

The American short film has a long and rich history, dating back to the early days of cinema. It has been used to entertain, educate, and inspire, and it continues to be an important part of the film industry today. The short film is a versatile and powerful medium, and it is one that should not be overlooked.

The American short film is a unique and important part of the film industry. It provides a platform for filmmakers to experiment with new ideas and techniques, and to explore social and political issues. The short film is also a valuable tool for education and training, and for promoting the work of emerging filmmakers.

"BLAZE GLORY"
GREAT AMERICAN SHORT FILMS

10 MINUTES

DRAMATIC COMEDY

FILMMAKERS: CHUCK MENVILLE
LEN JANSON

ABOUT THE FILM

"Blaze Glory" is a hilarious, satirical spoof of the American western movie and its cowboy hero, with all of the predictable stereotyped characters, the standard plot centered around a stage-coach robbery and a happy, if unexpected, ending. It is funny for several reasons: exaggerated acting, outlandish costumes, speeded-up live-action, original melodramatic music, contrived silly dialogue, and the spectacular use of a camera technique known as pixillation. Menville and Janson have developed the most advanced form of this technique in contemporary film.

SPECIAL ASPECTS OF THE FILM

Pixillation is the frame-by-frame animation of real-life objects across a real-life landscape. It is accomplished by stop-motion or single-frame camera operation. This, in effect, turns the moving picture camera into a still picture camera. The subject moves a certain distance, stops, holds the proper position, and then the camera records the subject in that position by shooting two or three frames of film. The subject then moves to the next position, freezes, and the camera shoots two or three more frames. When these frames are projected together on a screen, an artificial and extraordinary movement of the subject occurs.

Viewers should realize that this kind of real-life animation requires as many as twelve separate positionings of the subject for each second of action on the screen, and that moving a horseless stagecoach forward three feet, brushing away the footprints of the crew which moves the stagecoach in between each two or three clicks of the camera, and making sure the actors retain their proper pose from one position to the next, all make the shooting of "Blaze Glory" a significant, if not astounding, accomplishment.

This film uses the wide angle lens to great effect. When the filmmaker uses the extreme wide angle lens, it is usually to exaggerate a shot. Audiences should be aware of these shots, especially in the opening when a kick by the bad guy is needed to exaggerate his toughness, and later, when he is brandishing his gun at the camera, again used for exaggeration.

"CLAY, ORIGIN OF THE SPECIES"
GREAT AMERICAN SHORT FILMS

10 MINUTES

CLAY ANIMATION

FILMMAKER: ELLIOT NOYES, JR.

ABOUT THE FILM

The filmmaker begins working with the clay medium, exploring almost every way to shape it, texture it, make things out of it, and create numerous mini-situations with it. The film is mostly a playful exploration with the technique, as the evolution of one form out of another generally suggests the progression of creatures through time.

SPECIAL ASPECTS OF THE FILM

Clay animation is the technique of filming the changing of clay subjects into different forms or moving them about in front of the camera. The camera is placed on a tripod and is aimed at a table-top or (as in the case of "Closed Mondays," another clay animation film in "The Art of the Short Film Festival"), a set. Slight changes are made in the subject and the camera is clicked a fixed number of single frames for each change. This enables the filmmaker to completely control the rate at which the clay is animated on the screen. When the audience sees the film projected, the animated movement flows together and magically comes to life, often appearing to change from one form to another in front of your eyes.

"MONUMENT TO THE DREAM"
GREAT AMERICAN SHORT FILMS

30 MINUTES

NARRATIVE DOCUMENTARY

FILMMAKER: TOM WILSON

ABOUT THE FILM

This documentary records the building of the remarkable Great Arch of St. Louis. It is one of an enormous number of industrial films made in this country. Because of their technical content, these films are usually of narrow interest and are rarely seen by the general public. Ironically, these films contain some of the most skilled filmmaking in the world.

When compared to independent, or personal filmmaking, industrial films have high, comfortable budgets, are technically the finest group of films made in the U. S., have a reputation of being "slick," and offer a strong and positive image of the industry which is paying the bill.

This film contains all these things but puts them together in a way that reaches beyond to celebrate that unique and recurring quality of man to adventure the seemingly impossible, and in so doing, to erect monuments to himself and to his creative technological ingenuity.

SPECIAL ASPECTS OF THE FILM

The purpose of "Monument to the Dream" is clearly to inspire in audiences a sense of awe and a feeling of exaltation of this monumental accomplishment by American industry. It does this dramatically and effectively by establishing the enormous scale of the problem, then building to a visual climax using powerful music and understated narration to emphasize the adventurous and heroic nature of the subject.

"Monument to the Dream" is included in "The Art of the Short Film Festival" because it offers an excellent example of one of the key qualities of creative filmmaking - supplying the viewer with an ideal point-of-view. In film, the camera is placed in a variety of ideal positions to cover action that is later edited into sequences that place the viewer at precisely the right time and place for seeing the action unfold.

As you view this film, be conscious of where the camera is, especially in the scenes of the placement of the last section of the arch. The viewer should be conscious of how the camera placements and the sound track, using conversations between the ground crew and the crew at the top of the arch contribute to the overall dramatic quality of this sequence and the film.

Like "Solo" (another film in "The Art of the Short Film Festival"), here is an event that would have held its drama, its tensions, its daring, and its supreme moment of accomplishment and moment of conquest to only those who experienced it first-hand, had the cameras not been covering the event from start to climactic finish. But the filmmaker was there to record the process so that we can share in it.

PROGRAM INTRODUCTION
GREAT INTERNATIONAL SHORT FILMS

This program contains the works of five established artists of the short film and introduces the excellent work of a new artist.

The problems the filmmaker faces in order to get from the idea for the film to the final product are considerable. It is in the process of creatively solving these problems that the art of the short film is evolved. In "Solo," for instance, the basic idea is to dramatically take the viewer on a climb up the face of a mountain slope in the Grand Tetons. The problem is to capture on film the do-or-die sense of reliance on raw skill and human strength that pits the individual climber one-to-one against the forces of nature. The incredible care taken with camera placement in the film insured that the climb would be covered in a way that provided an ideal view of the action at every point in the climb and therefore extreme involvement on the part of the viewer.

Audiences which begin understanding the idea behind a film also begin perceiving and understanding some of the problems the filmmaker takes on and how their solutions are worked out on the screen. The solutions may result from extremely varied camera placement to provide the ideal point of view for each action in the film as in "Solo."

In any case, consideration of the idea behind the film, the problem which the filmmaker has taken on, and the solutions used to get the idea to the screen will help the viewer reach a greater appreciation of the art of filmmaking. This greater awareness and heightened perception on the part of an audience will enrich the overall viewing experience and appreciation of the art of the short film.

PROGRAM SYNOPSIS

- "Solo" - the idea: to give the viewer an incredible sense of actually being a rock climber.
- "An American Time Capsule" - the idea: to visually compress 200 years of American history into 3 minutes. The film utilizes the kinestasis animation technique.
- "Glass" - the idea: to translate a glass factory into a lyrical, poetic film. Accomplished through superb editing and music.
- "Occurence at Owl Creek Bridge" - the idea: to interpret in film the Civil War short story by Ambrose Bierce. Accomplished through beautiful filming and manipulation of the sense of time.
- "A Brand New Day" - the idea: to express the artist's feelings about the sense of confinement in city life. This is accomplished by animation depicting a girl waking up in the morning and going to her window to view the day.
- "Walking" - the idea: to delight the eye with animated studies of people walking. This is accomplished by lyrical animation in which the artist uses highly expressive drawings and water-color wash.

18 MINUTES

DRAMATIC DOCUMENTARY

FILMMAKER: MIKE HOOVER

ABOUT THE FILM

The filmmaker, an avid rock climber, realized that the only way to share the constant danger and capture the exhilaration of personal conquest that mark the climber's experience was to make a film about it. He used his own film experience and trained several other cameramen to go on climbs with him and the result is a film that dramatically re-creates the thrill and expresses the personal reward of mountain climbing.

SPECIAL ASPECTS OF THE FILM

This is a fine example of a dramatic documentary which, instead of simply recording reality as it occurs, presents reality in a dramatic way. So, instead of documenting a single climb, the filmmaker has used footage from several climbs edited together in order to capture the most dramatic aspects of mountain climbing.

The audience should be conscious of how the filmmaker places the camera to be sure that the viewer really becomes involved in and shares the experience of the climber. For example, in the fall of the climber, consider how many different camera placements were necessary to edit together that sequence.

The subjective camera is important to note. This is where the camera is used so that it becomes the eyes of a character in the film. The climber is hanging off a rock thousands of feet above the earth. He looks down. Suddenly the camera is no longer providing the audience with a view of the climber looking down. It is the climber and sees what the climber sees - a rather frightening view of the face of the mountain he will fall down if his grip slips. The audience has become the person in the film and is able to experience with heightened feeling what the climber feels at that moment.

The subjective camera is a strong device used to involve the audience perhaps more than it is prepared to be involved. In this example, the series of shots put together by the filmmaker build up to an inevitable response from the audience. The subjective camera shot is placed strategically in this sequence so that the audience has dramatically seen the distance the climber will fall. Thus, when the rope slips and the fall begins, the audience gasps.

Another important technique used here is the compression of time. This uses the art of editing one shot into another to make action happen believably in much less time than it would take in reality. This film is only 18 minutes long. Think how long such a feat would have taken in real life. In particular, the filmmaker brings the mountain climber down the mountain in less than 45 seconds, yet it is believable and works within the film. This is the magic of the medium - to create out of reality a dramatic, believability that engages our senses, stirs them and moves us.

"AN AMERICAN TIME CAPSULE"
GREAT INTERNATIONAL SHORT FILMS

3 MINUTES

KINESTASIS ANIMATION

FILMMAKER: CHARLES BRAVERMAN

ABOUT THE FILM

A visual compression of 200 years of American history into three pounding and unforgettable minutes, this film helped to establish the technique of kinestasis. It gained a wide audience when it appeared on the Smothers Brothers TV Show in the late '60's and is considered a classic of this technique by its most prolific contemporary master, Charles Braverman.

The arrival of this technique which engages our senses in such a special way has led to a growing body of outstanding films which use kinestasis or a derivation of the technique. Perhaps the most heavily-awarded and most technically astounding of these is Frank Mouris' "Frank Film" (which may be seen in another program of The Art of the Short Film Festival).

SPECIAL ASPECTS OF THE FILM

The kinestasis technique creates the sensation of movement in film by the rapid succession of still-life images projected on the movie screen. Still pictures from books and magazines, famous paintings and photographs are placed on an animation stand. Each picture is recorded by the camera as few as two frames and as many as twenty-four frames per second. Pictures that are recorded for two frames flash on the screen at the rate of 1/12 of a second. All together, images fly by at a fraction of a second a piece, creating a rapid-fire impression of movement compressing time so that a unique sense of the whole is experienced. It is the creation of this sensation that is the genius of the kinestasis technique.

Exact synchronization of picture and sound gives the film a heightened impact on the audience. This is accomplished by the filmmaker selecting a piece of pre-recorded music - in this case, a drum solo by Sandy Nelson - and obtaining exact timing of each drum beat. This timing was then translated into the number of film frames for each beat. Thus, it became a "simple" process of selecting the order for the pictures and assigning each picture with a number of frames of exposure to match its corresponding drum beat. Such a tight relationship between music and image gives the film an unusual energy and provides a powerful, simultaneous impact of both picture and sound.

"GLASS"

GREAT INTERNATIONAL SHORT FILMS

11 MINUTES

LYRICAL DOCUMENTARY

FILMMAKER: BERT HAANSTRA

ABOUT THE FILM

"Glass" is a film classic which takes as its subject a glass-factory. While the film pays tribute to the art and artisans of the ancient method of glass-blowing in contrast to the assembly-line, it is most frequently recognized for its outstanding editing. Rhythms of moving hands, machines, ballooning cheeks and twirling glass forms are playfully and dexterously edited in perfect sound synchronization with the original jazz score.

SPECIAL ASPECTS OF THE FILM

The lyrical film is one that is highly subjective and is characterized by a sensuality of expression. It is distinguished from the narrative or dramatic film in that it closely resembles music in its visual language. It is much like a film poem and usually has a musical score that strongly reinforces the feeling of the visual image.

One of the principal ways of creating the lyrical quality of a film is by editing the imagery into rhythmic movement. This is accomplished by cutting on movement.

The action of one subject in a state of movement is matched with the action of another subject in a state of movement. The eye follows the action in the first shot to one area of the screen and picks up the action in the same area of the screen in the next shot. This matching of movement choreographs the eye and creates a rhythmic flow to the film.

The filmmaker has also used editing to treat his film with subjectivity rather than objectivity. Example: A shot of a glass-blower with ballooning cheeks (the visual) is synched with the sound of a horn blowing (soundtrack) to create the humorous impression of a man blowing a horn. To have remained objective would have required the filmmaker to use the natural sound of the factory or the sound of the glass-blower with this image.

"OCCURENCE AT OWL CREEK BRIDGE"
GREAT INTERNATIONAL SHORT FILMS

28 MINUTES

DRAMATIC SHORT STORY

FILMMAKER: ROBERT ENRICO

ABOUT THE FILM

Based on the Ambrose Bierce short story about the hanging of a Confederate soldier, this film relies almost exclusively on the visual to carry the story and to build the dramatic tension. It forecast a trend in short films that drastically reduced, and in some cases, eliminated a film's reliance on narrative or dialogue for its impact.

The film, released in the early '60's, took the international film festival circuit by storm (including the Cannes Film Festival). Today it is screened as one of the great short films of all time.

SPECIAL ASPECTS OF THE FILM

NOTE: In order to reduce the film's impact and reveal its surprise ending to the audience, give the following information after the film is shown.

"Occurence at Owl Creek Bridge" is a fine example of a short film shot on a low budget. It was made without shooting synch sound (sound recorded simultaneously while the camera is filming). It centers on one main character and is shot in black and white (half the cost of color film).

The film is noted for its superb expansion and manipulation of time. After the first few minutes of film, its entire structure is built around a split second of time, which is expanded into over 20 minutes of screen time, and its surprise ending usually has a stunning impact on the viewer who has been so carefully manipulated by the filmmaker.

To do this, the filmmaker has employed two classic editing techniques - cutting on action and intercutting. By cutting on action, Enrico splits the action of the man's plunge into two shots - the first where the board is picked out from under the character and the plunge begins; the second, shot from a low angle, captures the downward plunge of the character and the moment of death. These two shots represent that one-second plunge. But, by splitting that dramatic second, intercutting more than twenty minutes of action showing the character apparently escaping from death, then returning to the action of the man falling and the moment of death, Enrico manipulates our sense of time and space so that we are jolted at the end into the realization that we have been seeing only a split second fantasy in the mind of the main character.

"A BRAND NEW DAY"
GREAT INTERNATIONAL SHORT FILMS

4 MINUTES

LYRICAL/LINE ANIMATION

FILMMAKER: JANE AARON

ABOUT THE FILM

"A Brand New Day" is a lyrical, beautifully rendered example of a technique of animation called line animation. It shows how harmoniously a simple, straightforward idea - a girl waking up in the morning, leaving her bed and going to the window to greet the new day - and the simplicity of this style of animation are able to work together to achieve its special charm and impact. It is said that line animation films, more than any other style of films, are like fingerprints of the artists - each varies considerably in the feeling it provides because it bears the unique and highly personal stamp of its filmmaker. This is easily seen if you compare Kathy Rose's "The Mysterians" with Jane Aaron's "A Brand New Day." (Both of these films are included in "The Art of the Short Film Festival" program.)

SPECIAL ASPECTS OF THE FILM

Line animation reduces information and animation technique down to its simplest, most embryonic, and yet, its most expressive form. It is the purpose of line animation to place the burden of expression and communication on the drawn line. The line thus becomes extremely expressive and defines the only space and objects in an otherwise limbo setting. Slight changes in the line can carry a great deal of meaning and expression. And the quivering line seems to be virtually alive, with its own kineticism. There is an innate charm, a character and a wit to line animation that creates an expectation of humor or playfulness.

"WALKING"

GREAT INTERNATIONAL SHORT FILMS

10 MINUTES

LYRICAL ANIMATION

FILMMAKER: RYAN LARKIN

ABOUT THE FILM

In this abstract, visual poem, the humor and individuality of various styles of walking - and by extension, various personalities behind each walk - are accented by a mellow rock music score. Using a style of animation containing expressive ink drawings and water-color wash, "Walking" provides us with an example of a lyrical animation film.

The film is an excellent example of the filmmaker as observer, seeing and expressing in a highly personal way. Often a film's main purpose is to delight the eye. "Walking" is such a film.

SPECIAL ASPECTS OF THE FILM

The artist's close observation of the variety and expressiveness of walking is translated into film by a technique called full animation or the process of making a separate drawing for each frame of film exposed in the camera. (It would take 24 frames for each second of action on the screen.) In addition, to accomplish even more life-like movement, the filmmaker has used rotoscoping in the figure of the boy. This takes live action footage shot at a high angle of a real boy walking and projects it one frame at a time onto a drawing surface, thus providing the animation artist with an exact frame-by-frame real-life representation which is used as the basis for drawing each cel of animated movement.

(The most familiar use of this technique occurred in the dance sequence in Disney's "Snow White").

PROGRAM INTRODUCTION
INDEPENDENT FILMMAKING:
FILMS FROM THE PERSONAL CINEMA

The largest contributors to the art of the short film are artists known as independent filmmakers. Their works are also described collectively as films from the personal cinema. Whatever they are called, the basic characteristic that underlies the films is that they receive their inspiration from the artists themselves and not from outside commercial interests. These filmmakers make films that run the gamut of the human experience. They hold life up to us for a personal look. They cover the range from simple, straightforward documentaries to difficult, complex and profound experiments with the elements of film itself - light, color, and the movement of objects in space and time.

Above all, the works are personally inspired and are often based on the artist's personal experiences which are intensely felt. This gives an energy and a vitality to these films unlike any others. Some typical areas of the personal cinema include biographical and autobiographical films, filmed portraits and character studies, documentaries, short dramatic films, animations, and experimental films. Because of their tremendous variety, not all films from the personal cinema will appeal to everyone. But in an evening of these films, you can be sure that there will be several films of high impact for everyone.

This program offers a rich sampling of the works from the personal cinema. Included are two 1974 Academy Award-winners, the first time works by independent filmmakers received Oscars.

PROGRAM SYNOPSIS

"Sometimes I Run" - an example of discovering a rich source for a film in an unlikely subject - a street cleaner.

"Correspondence" - takes a simple, straightforward approach to a very expressive letter found in the attic of an old house.

"Frank Film" (Academy Award winner) - bombards our senses with animated images straight out of our culture as the filmmaker describes his life on one soundtrack while reciting words that relate to his life on another soundtrack.

"The Wild Goose" - a comedy using one professional actor along with residents of a nursing home.

"Uppity Albert McGuire" - Using a variety of extreme camera angles, this animation of extraordinary drawings brings to life a poem about an auction which was written by these 11th grade filmmakers.

"The Bolero" (Academy Award winner) - explodes the orchestra seating so the camera can weave through it providing an intensely personal view of an orchestra in concert.

"SOMETIMES I RUN"

INDEPENDENT FILMMAKING:
FILMS FROM THE PERSONAL CINEMA

22 MINUTES

DOCUMENTARY

FILMMAKER: BLAINE DUNLAP

ABOUT THE FILM

This film provides a portrait of a Dallas street cleaner who works at night and is the unexpected source of a strong and outspoken philosophy of life. It is a perfect example of the effectiveness of a film made with a simple approach using material found in unexpected places. To find that non-heroic people have strong philosophies explodes the idea that films have to be made about famous people to hold an audience's interest. There are numerous examples in the personal cinema when filmmakers have found extraordinary things in very ordinary subjects.

The film first appeared in our region at The Sinking Creek Film Celebration in Nashville, Tennessee, where it was one of the winners out of 270 entries from 33 states.

SPECIAL ASPECTS OF THE FILM

Establishing the mood and content before introducing the colorful street cleaner is critical to this film. The filmmaker accomplishes this by creating a visual portrait of a city, late at night, when all but the most habitual nocturnal inhabitants of the city are at rest. This, along with the melancholy mood of the music, establishes a definite feeling of emptiness and gives the viewer a seldom-seen glimpse of the big city at rest, all of which serve to establish the context into which the unexpectedly colorful street cleaner is introduced. The opening structure of the film makes the empty streets and vacant sidewalks spring into life with this kind of introduction of the main character.

Film portraits are the sources for many independent productions in the personal cinema. When they are done with great sensitivity, they are among the strongest and most unforgettable of the independent filmmaker's films.

Black and white film is frequently used in the works of the independent filmmaker. There are several reasons for this: black and white film is less costly; it comes in higher film speeds for use under very low lighting conditions such as exist in this film; it produces a more graphic quality, whereas color fills in all the details and has a more realistic quality. So there are artistic as well as cost-factor considerations in using black and white film.

For purely aesthetic reasons, the filmmaker found it necessary to have the lab print the black and white film on color stock, which gave a tone to the film that produced the bluish effect which you see. However, because the lab cannot always hold the blue tone, it often produces prints that shift to green or magenta. The filmmaker refuses to release these prints for sale, yet he has to pay their lab costs. Dunlap estimates that he has to "eat" four out of ten prints from the lab because of these color shifts.

This control over the film even at the lab stage is typical of the degree of personal involvement and care in crafting imagery which independent filmmakers take in their work.

The main problem the filmmaker faced was that basically he had a subject squirting water from a hose walking down streets and sidewalks. To shoot that action from enough different angles to keep the viewer interested and to keep the subject moving was a major challenge. Thanks to an incredibly variety of camera shots, excellent editing and a constant and varied flow of dialogue from the subject, the film is kept moving briskly. Fortunately the briskness and unexpectedness of the subject's running dialogue takes some pressure off of the visuals. The film depends as much for its impact on its narrative, the uniqueness of the character being documented, and the strange attraction he holds for us as it does on its visual imagery.

The editing is excellent, especially in sequences which cut on the rhythmic back-and-forth swishing motion of the hose as it sweeps the sidewalk. Be conscious of the technique of cutting on action - matching the motion as the hose moves in one shot with a corresponding motion of the hose moving in the next shot.

"CORRESPONDENCE"

INDEPENDENT FILMMAKING:
FILMS FROM THE PERSONAL CINEMA

3 MINUTES

DEFIES CATEGORIZATION

FILMMAKER: BOB MATHES

ABOUT THE FILM

"Correspondence" first appeared in this area at the Sinking Creek Film Celebration as one of the winners out of 270 entries from 33 states. It is a film from the personal cinema which illustrates the fact that a very effective film can be made with a very simple approach. The basic idea is attractive and straightforward - an old letter found in an attic is embellished with photographs and a narrator with a strong Irish brogue to capture the picturesque character of the author. These enable the filmmaker to share his feelings upon discovering and first reading the letter.

SPECIAL ASPECTS OF THE FILM

The problem that the filmmaker faced in this film after having recognized in the letter the wry charm, the heavy Irish essence, and the reflection of the character and spirit of its author, was how to translate into film that same charm, essence and character preserving and even enlarging upon the experience of the contents of the letter for the viewer.

The film style defies categorization. It is an imaginatively conceived embellishment upon the letter. A straight documentary style attempts to record reality and edit it into a true approximation of that reality. Although this film documents the letter, it reflects a more personal involvement of the filmmaker with the subject matter. As such, it is a much more expressive film than it is merely factual or informational or an approximation of reality. It is more closely a dramatization of the letter. There are numerous films in the personal cinema that are so original that they defy categorization, and "Correspondence" offers a good example of these unique films.

"FRANK FILM"

INDEPENDENT FILMMAKING:
FILMS FROM THE PERSONAL CINEMA

9 MINUTES

ANIMATION

FILMMAKER: FRANK MOURIS

ABOUT THE FILM

No other film in the history of cinema has ever won such a clean sweep of first prizes in the six months after its release. It took the film festivals by storm, winning prizes all over the world, until ultimately it won the Academy Award for Best Animated Short Subject in 1974. The film uses a collage technique to invent a fresh new place in the world of animation. The filmmaker describes the film in this way, "the true story of my life from the beginning up to the present and on into the future shown by the images I have cut out and saved for the past six years." The dual soundtrack presents two streams of verbal information: one a litany of words beginning with "f" that correspond to images on the screen; the other a conversational narrative by the filmmaker, telling about his life.

This film and its filmmaker have done more to strengthen the status and the visibility of the independent filmmaker than any other single film because of the level of achievement it has reached. The filmmaker's strong background in visual art and design is readily apparent in the style of "Frank Film." The integrity with which "Frank Film" puts together all of the elements of the filmmaker's life is a testimony of the power of film to assimilate and synthesize information and rearrange it for maximum impact on the senses. Finally, as Frank Mouris has emerged as a product of our consumer-oriented, product-bombarded culture, so does the film exist as a reflection of that product.

SPECIAL ASPECTS OF THE FILM

In "Frank Film," you should be aware that over 13,000 separate images have been cut out by hand and mounted to animation cels in the process of creating the film. Each image was filmed on an animation stand, individually exposing one frame of film at a time. None of the images have been arranged under the camera randomly. Each one has been thought out in terms of how it would be filmed in relationship to the images before and the images after. The filmmaker is in absolute control of all of these images, how they appear on the screen and in what order. It is the filmmaker's control over this technique and the utter uniqueness of his life that make this a singular and unparalleled film.

If you feel "zapped" by this film, with the sensation of having had your senses highly manipulated, it is precisely the sensation which the artist intended the film to offer. There are two soundtracks with this film - one simply recites words which pertain to the rush of images on the screen; the other is autobiographical and simply is made up of the filmmaker telling the story of various phases of his life.

You may find yourself listening to one track during one part of the film and the other during another part. But wherever your ear or your eye takes you, the result is one of the most extraordinary film experiences of all time.

"THE WILD GOOSE"

INDEPENDENT FILMMAKING:
FILMS FROM THE PERSONAL CINEMA

15 MINUTES

DRAMATIC SHORT STORY

FILMMAKER: BRUCE CRONIN

ABOUT THE FILM

This hilarious account of a rebellious resident of a home for the elderly who outwits the institution in attempting a great escape is the first such work by the filmmaker. Its authenticity is enhanced by the fact that the filmmaker used only one or two professional actors and the remainder were drawn from the home where it was filmed. It is an excellent example of an independent film made on a low budget.

The film has been shown on public television and its success has aided the filmmaker in landing his next film - another comedy using the same main actor.

SPECIAL ASPECTS OF THE FILM

"The Wild Goose" offers a good example of excellence in directing, excellence in camera work, and use of a well-written, humorous script - all handled by the filmmaker. This is the rule rather than the exception in independent filmmaking. Because the economics of independent filmmaking require the filmmaker to be so resourceful, it is common for the filmmaker to write, direct, shoot and edit the entire film himself.

The filmmaker has elected to shoot this film in black and white, which gives a graphic quality that enables us to focus more attention to the elements of acting and story than on the details of reality which color fills in. As mentioned in other notes on the independent film, the decision to use black and white film is usually both an aesthetic and an economic one (since black and white is significantly less expensive than color film).

Directing talent in a dramatic film, particularly a humorous one, requires special skill and it is due to the special quality of this film that the director is able to get such good performance by using one professional actor and a support cast by non-professionals. This provides a freshness that is rare in comedy today, particularly that seen from week to week on commercial television. Cronin's appearance on the horizon gives hope that the style of Keaton, Chaplin and Laurel and Hardy has not been lost.

"UPPITY ALBERT MCGUIRE"

INDEPENDENT FILMMAKING:
FILMS FROM THE PERSONAL CINEMA

10 MINUTES

CEL ANIMATION

FILMMAKERS: JOHN STERN AND
STEVE ADAMS

ABOUT THE FILM

The astounding thing about this film is that it was created by two 11th grade students. This is all the more amazing because of the use of extensive cel animation, which is an animation technique that requires a separately painted sheet of acetate for each particle of movement on the screen.

The story of the film was written as a poem by the young filmmakers before it was translated into scenes for a film. The film utilizes a highly illustrated, fully-colored style of animation called "standard" animation, steeped in the full animation tradition familiar to most of us in the work of the Disney studios. The originality and development of the story, the characterization, different types of people with distinct characteristics, and the style of the illustration are far more unique and fresh than the manufactured cartoons and characters on today's television.

The clever story idea uses an art auction to poke fun at stuffy and artificial patrons of art. It accomplishes this by developing the marvelous common-sense character of "Uppity Albert McGuire," whose home-spun logic provides a costly lesson to the stuffy patron who bids against him for a painting.

SPECIAL ASPECTS OF THE FILM

The viewer should be aware that this film required extensive drawing and preparation of thousands of images to produce the animation. In standard cel animation, all movement has to be drawn. The overall movement is accomplished by dividing up all the desired action of the characters into small progressive stages of movement drawn onto separate sheets of clear acetate called cels. Each of these is then recorded on film by shooting several single frame exposures of film for each cel. When all of these cels are projected in sequence together on the movie screen, you have created action and movement through the process of standard animation.

Audiences should be conscious of several things in viewing this film: 1) How well the filmmakers have observed people, developed their characters, and captured different types of people and their personalities through drawings; (2) An extraordinary range of unusual camera angles and compositions - all of which had to be thought up and drawn by the young artists, reflecting a real understanding of the importance of the camera in providing a variety of interesting, unique and ideal points-of-view; 3) the incredible variety of elements the young filmmakers had to control to achieve the film - getting the story idea and writing the poem, breaking the poem down into specific shots to visually carry the story, composing the characters, designing each shot for maximum visual impact, timing the reading of the poem so that the action in each shot could be timed to coincide with the reading of the poem by the narrator, painting

each cel, understanding how to use several sophisticated techniques of animation, animating the cels and producing a soundtrack, carrying the film to the lab for completion.

Final Note: Rarely in live action filmmaking would you ever see the extraordinary camera angles that these young people have animated. This film celebrates that characteristic of animation that enables the artist to put on film anything the mind is capable of imagining. It is in fact possible in animation to place the camera in any position using an unlimited field of view, because the artist actually draws for the camera exactly what he wants it to see and is not restricted by the physics of the available camera lenses to obtain extraordinary points of view.

"Animation makes all your dreams come true." This statement sums up why animation is so special as a movie-making medium. It materializes the unlimited imagination of the creator.

"THE BOLERO"

INDEPENDENT FILMMAKING:
FILMS FROM THE PERSONAL CINEMA

30 MINUTES

DOCUMENTARY

FILMMAKERS: ALAN MILLER
WILLIAM FERTIK

ABOUT THE FILM

This film shows the Los Angeles Philharmonic both before and during rehearsal and in performance of Ravel's "The Bolero." It was made to provide a carefully-woven introduction to concert symphony and the intricacies as well as the personality of the working orchestra. By having the orchestra perform for the camera rather than a house audience, the camera could move in, through and around the orchestra while the concert was being performed. The cinematography and editing are so beautifully handled that separate viewings of the film should be made looking at each of these elements.

SPECIAL ASPECTS OF THE FILM

The structure of the film is particularly significant. The viewer is led into the piece of music bit-by-bit. First, at rehearsal, while meeting some of the players, you hear parts of "The Bolero" in the background which makes you curious to hear how the parts fit together. Then, as you move through rehearsals, the pace is quickened through editing, paralleling the building in the music itself. And finally, the film concludes, as does "The Bolero" with a crashing and powerfully edited climax.

Be conscious that the camera is able to be wherever it wants at any given point in the performance. You are passed visually from one instrument to the other, just as the music itself is passed between instruments. The orchestra has been "exploded" for this film, allowing the camera to travel in, around and through on its carefully choreographed "dance," carefully recording the building of the piece to its magnificent crescendo. This mobility of the camera provides us with perhaps the most rewarding view of all - the conductor is seen from the point of view of the orchestra members and for the first time we, as the audience, see his great emotion as he conducts. There is the real feeling of being inside the performance.

The editing at the conclusion of "The Bolero" is stupendous. The audience should be made aware that it is being highly manipulated at the end of the film and that this incredible sensual sensation is due to the editor's cutting of images in exact tempo with the music. The effect is dramatic and unforgettable and is one of the finest examples of the art of editing.

ART
OF
THE
SHORT
FILM
FESTIVAL

A traveling exhibition of the world's best dramatic, documentary, and animated short films, the Art of the Short Film Festival is designed to introduce South Carolina audiences to the highly-entertaining, non-Hollywood or Independent film.

Although these films have won awards in competitions across the globe, the general public, because of limited exhibition sites for short films, seldom has a chance to see and enjoy them. The Art of the Short Film Festival now makes this rare film experience available to every community in South Carolina through club, group, or institutional sponsorship.

A Program of The South Carolina Arts Commission
with assistance from the National Endowment for the Arts

RED, WHITE AND
BLUEGRASS

30 minutes, color, stylized documentary
Filmmaker: Elliott Erwitt (internationally-known still-
photographer)

An unusual film that captures portraits of the special folk who annually celebrate their mountain music at the Union Grove, N.C. Fiddler's Convention.

BLAZE GLORY

10 minutes, color, classic pixillation short story film
Filmmakers: Chuck Menville and Len Janson

A superb satirical spoof of the classical American cowboy western with all of the expected characters, the standard plot and a mock-hero, hilariously presented through the pixillation technique, or the animation of real-life landscape.

CLAY, ORIGIN
OF THE
SPECIES

10 minutes, black and white, classic clay animation
Filmmaker: Eliot Noyes, Jr.

This film established the technique of animation using clay as an art form and is an international festival winner.

MONUMENT TO THE
DREAM

30 minutes, color, industrial documentary
Filmmaker: Tom Wilson

This splendidly filmed documentary captures the entire engineering and construction feat in the building of the Great Arch of St. Louis. Truly a film monument to the seldom-honored art of high-story construction and to the American construction workers whose skills combine with the imagination of great designers to reach a pinnacle of accomplishment of American labor and industry.

TOTAL RUNNING TIME: 80 minutes

RENTAL: \$25

SOLO 18 minutes, color dramatic documentary (USA)
By Independent Filmmaker Mike Hoover

1974 Academy Award Nominee for Best Short Film, "Solo" was made by Mike Hoover to share the exhilaration and the danger that the mountain climber normally experiences alone in his conquests.

AN AMERICAN
TIME CAPSULE 3 minutes, color kinestasis (USA)
By Independent Filmmaker Charles Braverman

A landmark work which established the art of kinestasis, this widely acclaimed film visually compresses 200 years of American history into 3 pounding minutes.

GLASS 11 minutes, color, lyrical documentary (Netherlands)
Filmmaker: Bert Haanstra

A classical short film which at first has all appearances of an industrial film about a glass-blowing factory but progresses into a superbly creative blending of excellent camera-work and precision-editing that brings on an incredibly high visual impact.

OCCURENCE AT
OWL CREEK BRIDGE 27 minutes, black and white, short story fiction (France)
Filmmaker: Robert Enrico

A classic, beautifully filmed and edited interpretation of the breathless Civil War story written by Ambrose Bierce.

TOTAL RUNNING TIME: 59 minutes

RENTAL: \$25

SOMETIMES I RUN 22 minutes, black and white, documentary
Filmmaker: Blaine Dunlap

A fine example of personal filmmaking, this film features the remarkable philosophy and profiles the character of a Dallas, Texas, street-cleaner--one of the millions of personalities usually lost and unheralded in our complex busy culture that celebrates heroes and stars. Without Blaine Dunlap's camera capture of a "common man" and the virtues that frequently lie beneath the gaudy image of ourselves usually portrayed in media, this person would have remained invisible and anonymous, and we would have been culturally deprived.

CORRESPONDENCE 3 minutes, color, personal documentary
Filmmaker: Bob Mathes

Bob Mathes found an unbelievable letter in the attic of an old house written by an old Irishman to his American immigrant cousin. An example of how simple and straightforward a film can be.

FRANK FILM 10 minutes, color, biographical animation film
Filmmaker: Frank Mouris

Academy Award-winning animation film that traces the life of the filmmaker and amuses as it invents its own fresh new place in the world of animation.

UPPITY ALBERT
McGUIRE 10 minutes, color, standard animation
Filmmakers: John Stern and Steve Adams

An excellent exmple of the ability of today's young people to write and completely produce their own highly imaginative films. This film is based on an original poem written by the young artists and offers a fresh, delightful and wonderfully original animation.

THE BOLERO 30 minutes, color, a scripted documentary
Allan Miller, Director; William Fertik, Photographer

A second 1974 Academy Award-winning independent production, this film superbly marries camera and orchestra to provide a unique, insightful, personal and powerfully moving look at the members of an orchestra as it prepares and performs Ravel's "Bolero."

TOTAL RUNNING TIME: 75 minutes

RENTAL: \$25

THE LEGEND OF
JOHN HENRY

10 minutes, color, animation/legend
Filmmaker: Nick Bosustow

Roberta Flack's lyrics and vivid, translucent ink animation join together to provide a moving and visually exciting version of this well-known legend.

THE LICORICE
TRAIN

6 minutes, color, live action fantasy
Filmmakers: Stanley Woodward and Steve Gould

Inspired by a piece of music composed for children, this film mixes reality with fantasy and creates a strong conflict between the sentimental innocent lyrics and the harshness of a city slum.

OMEGA

13 minutes, color, experimental animation/fantasy
Filmmaker: Donald Fox

An excellent display of techniques and special effects that represents a personal venture into the range of visual experiences that are possible in film.

THE MARBLE

10 minutes, color, live action fantasy story film
Filmmaker: Jan Oonk

This award-winning film uses a special wide-angle lens as a young boy sees his special marble disappear into a drain. From then on to the end of the film a great chase and a great piece of filmmaking celebrates the power of the imagination to fantasize.

THE MYSTERIANS

4 minutes, color, line animation
Filmmaker: Kathy Rose

An excellent line animation which uses a metamorphosis style in which strange forms evolve into and out of each other.

CLOSED MONDAYS

8 minutes, color, clay animation
Filmmakers: Will Vinton and Bob Gardiner

A superbly executed film using clay to create the story of a drunken man who wanders into a museum and laughs with scorn at the modern art he finds. But the art comes to life and "absorbs" him.

TOTAL RUNNING TIME: 51 minutes

RENTAL: \$25

ART
OF
THE
SHORT
FILM
FESTIVAL

THE MAGICAL CINEMA:
A PROGRAM OF GREAT ANIMATED FILMS
PROGRAM 5

- | | |
|---------------------------------|--|
| RED BALL EXPRESS
Steve Segal | Felt tipped pens and rubber stamps used directly on film create a playful, animated train which spins, romps, and changes shape -- up, down, and across the screen. |
| AN OLD BOX
Paul Driessen | Created with the barest of lines, flashes of brilliant color, street sounds, and the tinkling of music, this magical journey speaks of loneliness and joy, old age and human values, fantasy and the timeless spell of Christmas. |
| THE STREET
Caroline Leaf | A masterful animation of Mordecai Richler's novel in which a Jewish family waits patiently, somewhat guiltily for their bedridden grandmother to finally die. |
| MINDSCAPE
Jacques Drouin | A painter steps into the scene of the landscape he is painting and travels the regions of the mind. The moving images of this film were created by manipulating 240,000 pins on a perforated screen, the pinscreen animation invented by Alexandre Alexieff and Claire Parker. |
| HEAD
George Griffin | An ingenious film in which the animator's own face, hands and voice are involved in the unfolding of his animation techniques, including some extraordinary optical illusions. |
| FUJI
Robert Breer | A magical color dream of a voyage, made by tracing, frame by frame, the live images taken from a train window during a trip from Osaka to Tokyo. |

TOTAL RUNNING TIME: 50 minutes

RENTAL: \$25

- | | |
|---|---|
| <p>CONEY
Frank Mouris</p> | <p>An amusing jaunt through New York's infamous Coney Island amusement park, seen through the sweet, emotional/visual filter of pink cotton candy. The film is the first of a planned, experimental trilogy on Coney Island.</p> |
| <p>BALLET ADAGIO
Norman McLaren</p> | <p>A superb dance production which features the Canadian artists Anna Marie and David Holmes dancing the ballet "Spring Water." The film is shot in slow motion, enhancing the ease, grace, and beauty with which the dancers execute their lifts and turns.</p> |
| <p>THE ARTIST AND
THE COMPUTER
Lillian Schwartz</p> | <p>An excellent informational film that dispels some of the "mysteries" surrounding computer art technology, as it clarifies the necessary human input of integrity, artistic sensibilities and aesthetics. The film intercuts the footage from four computer animations made by Lillian Schwartz with the artist's comments about her work. By the film's end, Schwartz has demonstrated to the viewer the truth of an earlier statement -- "I as an artist bring to my computer films the same intuition and emotion as to any work of art." -- FILM NEWS, "The Artist and the Computer," Jan/Feb 1978</p> |
| <p>METATHESIS
Lillian Schwartz</p> | <p>A computer animation filmed directly from color television which makes fascinating use of exotic, flowing forms, colors, and electronic music.</p> |
| <p>ORGANISM
Hilary Harris</p> | <p>A brilliant example of the power of film to reveal new truths about the world around us, ORGANISM makes an analogy between living tissue and the structure of cities. Traffic arteries are seen as the bloodstream circulating through the urban body and its skyscrapers as the skeletal structure. The city's escalators, streets, railroad lines, shops, markets, bridges, beachers, and parades are seen as part of what Harris describes as a delicately-balanced intermesh of human activity in which individual cells share in a living structure which is both beautiful and awe-inspiring. (catalog--Phoenix Films, Inc., 1976)</p> |
| <p>HOMAGE TO
MAGRITTE
Anita Thacher</p> | <p>A film of five individual images loosely linked that relate as would a series of paintings. The images were created through optical printing techniques, primarily masking, step printing and freezing. The film fully embodies the spirit of surrealist painter Renee Magritte, capturing the beautiful, subtle, restrained, elegant, and uncanny nature of his vision.</p> |

TOTAL RUNNING TIME: 55 minutes

RENTAL: \$25

THE
SOUTHERN
SAMPLER

The Southern Sampler is a collection of short, independent films made recently by film artists living and working in the South. In addition to these 11, Southern-made films, one French and two West Coast films have been included to provide a glimpse of the larger context in which the Southern independent filmmaker has developed.

PURPOSE

The Southern Sampler is designed to introduce the art of the Southern independent film to audiences who, due to limited exhibition outlets for short films, rarely have a chance to experience this exciting body of work. The Southern Sampler hopes to increase the popularity of the short film, to develop alternate film programs, and to expand exhibition opportunities for the large number of independent films which exist in the South, across the nation, and around the world.

SOUTHERN FILMS AVAILABLE (16MM)

- | | | |
|---|---|--|
| DREAMSTEALER | 3 minutes, animation
Filmmaker: Eric Durst (Arkansas) | The subject of a dream takes over the dream itself. |
| LET THE SPIRIT
MOVE | 25 minutes, documentary
Filmmaker: Bill Gray (North Carolina) | Examines the life of Prophet Grover Moss, a North Carolina street preacher with a strange past and an uncertain future. |
| MAYBE NEXT WEEK
SOMETIME | 30 minutes, documentary
Filmmaker: David Boatwright (South Carolina) | Captures the spirit of Black music in South Carolina--jazz, blues, gospel--played from low country porches, prisons, and churches. |
| MISSISSIPPI
DELTA BLUES:
GIVE MY POOR
HEART EASE | 20 minutes, documentary
Center for Southern Folklore (Mississippi) | A personal account of the Delta blues tradition told through recollections and performances by BB King, inmates from the Parchman Prison, musicians in a Leland County juke joint, a barber from Clarkesdale, and a salesman at a Beale Street clothing store. |
| MY NAME IS DON
EVANS | 14 minutes, experimental
Filmmaker: Don Evans (Tennessee) | In an effort to get grant money, Evans explains his financial problems through a multi-media barrage. |

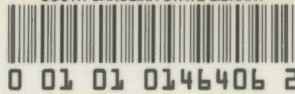
NATURE'S WAY	20 minutes, documentary Appalshop Films (Kentucky)	Shows several mountaineers as they demonstrate the making of their home cures and remedies, and covers a midwife as she assists in the delivery of twins.
PANDORA'S BOX	7.5 minutes, animation Filmmaker: Steve Segal (Virginia)	A continually revolving box reveals odd bits of old films, cartoons, and humorous clips of the filmmaker himself in a virtuosic display of line, matte, and cell techniques.
POLAR	4 minutes, experimental Filmmaker: Peter Bundy (Tennessee)	A mysterious image is given close scrutiny through the varying lenses of a camera turret.
SEASONS	17 minutes, experimental Filmmaker: Bill Olsen (South Carolina)	An expressionistic film emphasizing form, color, and mood which articulates the filmmaker's feelings about man's interrelationship with nature.
SOMETIMES I RUN	22 minutes, documentary Filmmaker: Blaine Dunlap (Alabama)	A colorful film portrait of a Dallas street cleaner who shares his philosophies with the audience as he works.
OTHER 16MM FILMS		
THE JETTY	29 minutes, experimental Filmmaker: Chris Marker (France)	In the aftermath of a worldwide holocaust, a man is subjected to scientific experimentation in which he is forced to exist in the past, present, and future with no sense of his own history.
SAMADHI	6 minutes, experimental Filmmaker: Jordan Belson (California)	A film poem which illustrates the progression of "Samadhi," a Mayhanna Buddhist term for the ultimate state of consciousness as the individual merges with the universal soul.
THE WILD GOOSE	15 minutes, black and white, short dramatic comedy Filmmaker: Bruce Cronin	Hilarious treatment of a rebellious resident at a home for the elderly who outwits the institution in managing a great escape.

COSTS

The sponsoring group may select a program from the films listed above for \$25.00 per program or individual films from the Southern Sampler for nominal fees. In addition to this fee, the sponsoring groups is responsible for return mailing, shipping, or bussing of the selected films.

BOOKING

Contact: Exhibitions Coordinator
Media Arts Center
South Carolina Arts Commission
1800 Gervais Street
Columbia, SC 29201
803/758-7942



The Short Film

Creators of short films are much like poets. Their eyes are not on large commercial markets. They **have** to make their films, as a poet **has** to write a poem. The main satisfaction is in the realization of the creative impulse.

As a consequence, short films are fresh and vital, often experimental in nature. They continue to add to the grammar of the film. Free of commercial constrictions, the artist of the short film experiments, fearlessly trying new ideas and techniques. He unconsciously leads the pack, unwittingly needling the sluggish dinosaur of Hollywood.

The finest of short films are brief, involving experiences that stand the test of repeated viewing. The camera carries the message through visual language. Skillful editing and a variety of images take you along with rhythm and visual excitement. Such films add to your perception. They succeed by creating a new awareness, a fuller sense of life and being.

—from “Film: The Creative Eye”
by David A. Sohn

Designed And Developed By R. Stanley Woodward / Filmmaker In Residence With Catherine Keane / Film Program Coordinator